

JERSEY BEAT



free

Aug.

SUMMER OF '82!

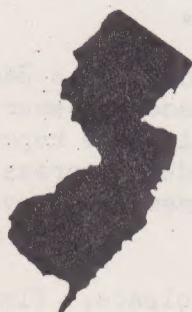
the Individuals'

FIELDS of Glory

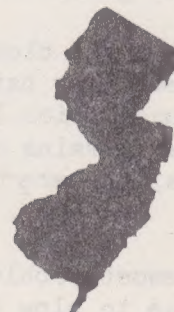
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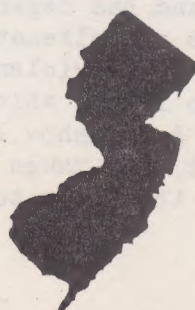
Whyos



Extremes



Special
Hardcore
Report



Pleasure Hounds

editorial:

Decline & Fall? Oi!

The recent cancellation of Timmy Sommers' "Noize: The Show" by WNYU-FM only adds to the growing realization that Hardcore in the NY/NJ area has had it. Just look at some of the events of the past few months:

- + CBGB Hardcore Thursdays: Cancelled
- + Peppermint Lounge Hardcore Sundays: Cancelled. And no Hardcore at all is being booked into the ritzy new downtown Pep.
- + In New Jersey, club after club experiments with capitalizing on the enormous underground audience for punk-rock in the suburbs, only to angrily swear off ever touching Hardcore again after a violent episode at some show. It's happened at Mile Square City and the Silver Dollar Saloon, both promising venues for new music, neither of which books live rock bands at all anymore. Hitsville discontinued its Hardcore Sundays due to fan violence and poor turnouts. King of Hearts in Garfield changed its name to Club Mod and changed its format to mild new-wave.
- + While Los Angeles' Hardcore scene continues to be assimilated into the national rock marketplace (with X, Black Flag, and the Circle Jer all nationally known bands with their own lps out), New York's vinyl track record remains dismal. The Undead's Stiff-America e.p. stiffed; Kraut's "Unemployment" has yet to make any impact beyond Manhattan's borders. New York and New Jersey's best Hardcore bands have yet to make a record (Heart Attack, Even Worse, Adrenalin O.D.), and without Noize: The Show to air these bands' homemade demo tapes, there is no way for the grassroots fans to be exposed to new talent.
- + Finally, the closest thing New York has to a contender - the Bad Brains - continues to swear they have foresaken punk for Jah and will soon re-emerge as a reggae band. The compilation lp of NY/NJ bands which the Bad Brains are reportedly going to release remains more rumor than fact, and many insiders express doubt that the Bad Brains, who are much better musicians than businessmen, will ever manage to release it.

The foremost problem with Hardcore has always been violence. Slam dancing began as an excuse to blow off some steam and has degenerated into a sociopathic melee which terrorizes more sophisticated fans and alienates clubowners. As the scene continues to decline, more new fans are drawn to the violent teenage foreplay on the dancefloor than to the music, while older fans, no longer able to enjoy a show without fear of being tackled to the floor, stay away. A big show like Bad Brains/Minor Threat at Irving Plaza can still draw the curious, but it only takes one punk to knee a would-be fan in the groin or topple someone's date to the floor to insure that those people will never see another Hardcore show.

Are there any answers? If so, I don't see them. Jack Rabid, the most indefatigable spirit on the New York scene, recently confessed that he almost had reached the point of hoping that the whole scene collapses and disappears. "That way," he said, "we can start all over again."

It seems to us that a better solution would be for Hardcore to clean up its act. Responsible people in the movement - fanzine editors, promoters, and members of bands - should use their influence to stop violence at shows. Most bands are too timid to condemn their fans, afraid of acting responsibly for fear of being branded "square" or acting like the bureaucratic, regimented adults at whom the Hardcore scene directs much of its vitriolic criticism. I don't buy it; there's a difference between anarchy and hooliganism. Anyone - and we mean anyone at all, old, young, rich, poor, or in between - should be free, indeed, welcomed, to participate. As Lester Bangs once wrote, rock and roll is the most democratic of the popular arts. Part of its essence is that anybody can do it. There's a great deal about Hardcore that I don't like, but there's no denying that at the moment Hardcore is the legitimate heir to Chuck Berry and the Beach Boys, Buddy Holly and the MC5, Eddie Cochran and the Ramones. Hardcore is pure grassroots teenage rock and roll.

And despite everything else, I still believe what Van Morrison said ten years ago: "It's too late to stop now."

STAFF

Editor: Jim Testa

Assoc. Editor: Pattie Kleinke

Staff Artist: Bob Gelormine

Missing In Action: Gary Cahill, Peter Greenfield, Lyle Hysen,

Thanks to Johnny Dirt, Steve Fallon, Jerry E. Pat Clarke, Larry C., Howard W., Cathy Miller. No thanks to the mailing clerk at Plexus for the empty envelope.

JERSEY BEAT

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This issue is dedicated to all the serfs at 740 Bloomfield Avenue.

THE BEAT

HITS ALONG THE HUDSON? Rich Barone of the Bongos happily reports the band has inked a deal to produce a 4-song demo for RCA Records...With the Bongos' debut lp **DRUMS ALONG THE HUDSON** garnering above-average reviews from the critix ("Lightweight but fine" sez Rolling Stone; a lukewarm review from Creem), major label interest seems inevitable...Songs on the RCA tapes will include "Number With Wings" and "Barbarella," two of the strongest numbers in the band's current stage repertoire... If the demo cooks, RCA may go for an lp's worth, making the Bongos the first new act to be developed by that label since...Elvis Presley?

Speaking of Bongos, Rich Barone and Jim Mastro are producing the Phosphenes five-song demo, a project that's taking longer to get in the can than **DARKNESS ON THE EDGE OF TOWN**...The completed project may appear on a new label being started by Steve (Maxwell's) Fallon, tentatively called Coyote Records...Another Coyote item on the agenda is the release of Steve Almaas' four-song e.p., recorded with studio whiz Mitch Easter...

A month after we tweaked the Aquarian for its "Bea Flatte" column - why use a pseudonym on the only space devoted to local original bands in the paper??? - sure enough the Aquarian announced the "death" of Bea and her replacement by NJ Music Editor Richard Lee, who'll be doing a column called "News Beat" (and doesn't that have a familar ring to it...) Any Jersey bands with records to plug or press releases to release should forward them to Lee at the Aquarian, 740 Bloomfield Ave., Montclair (after first sending a copy to Jersey Beat, natch)...

And while we're on the subject, why does Lee - the NJ music editor - review mostly out-of-town bands at New Jersey venues? And why did he, in a review of the Bad Brains at Hitsville, refer to the band as the "Dead Brains?" And why, after such a boneheaded error, didn't the Aquarian print an apology or correction in the next issue? And why, if Lee is indeed the NJ music editor, did he ignore the opening act on that bill, Clifton, NJ's terrific Adrenalin O.D.?

Meanwhile, ex-Aquarianite Anna Cerami has announced plans to start her own mag, "Cool Metro"...look for it around September 1st...Congratulations to another ex-Aquarian writer, Ruth Polsky, who's now booking bands into Danceteria...

In other media news, the Uncle Floyd Show's syndicated run on Channel 4 (WNBC-TV) has been moved to 2:30 a.m. to make room for the new late-late-night news...Jersey bands recently added to WNEW-FM's "Prisoners Of Rock N Roll" include the Abstracts and Wind At Night...

CLUBLAND: King Of Hearts in Garfield has changed its name to Club Mod; no more hardcore...Maxwell's in Hoboken has gone to bi-weekly live music for the summer...



'FIELDS' OF PLENTY

by Jim Testa

FIELDS

Individuals/Plexus Records

The Individuals more than live up to their collective name on Fields, the band's debut lp. Each member of this top-notch area club-band ignites at least one of these ten cuts, and what's more, each musician brings an entirely different set of strengths and weaknesses to the total sound. The result is an album alive with the fulfillment of four separate rock dreams.

As soon as Side 1, Cut 1 - "My 3 Sons (Revolve Around The Earth)" - kicks in with its gutsy guitar intro, it's clear the Individuals have solved the biggest problem on their disappointing, overly fussy e.p., "Aquamarine." That record captured the brains (in Morrow's lyrics & the band's arrangements) and the soul (in Janet Wygal's funky bass) of the Individuals, but missed the band's muscle; the crisscrossing guitar-hero dynamics of Jon Klages and Morrow got lost in the mix. On Fields, it's the guitars that propel the rest of the sound aloft, and the airy, light-fingered delicacy of the bass and drums and vocals that keep it there.

People who don't like the Individuals say the band gets too tricky for its own good, and that's certainly true on Fields with "White." Every bad impulse the band has is embodied in this cut, from Morrow's overly romantic, bad-poetry lyric, to the tuneless, No-Wave mishmash of forced rhythms and words.

When the Individuals do everything right, it comes out like "Leap Of Faith," the lp's best cut and, coincidentally, the song that first fired my enthusiasm for the band. Here, every gimcrack and gewgaw from the band's bag of tricks works: Morrow's soaring post-Dylan lyric, the intricate vocal gymnastics on the "Uh-oh" trademark chorus, Janet's bouncy bass line, Klages' fluid guitar...

Most of the songwriting comes from Morrow, who wrote or co-wrote six of ten songs, on which he also sings lead. I'd give the nod to his voice over his pen - the sleepy, sexy vocal on "Walk By My House," the fiery white-boy funk of "Dancin' With My 80 Wives," and the slippery pop moves of "Leap Of Faith" display more range than the lyrics to any of these songs. (Also, I have yet to forgive Morrow for the awful pun in the first line of the non-lp B-side of the "80 Wives" single, "Our World:")

(Cont. on page 11)



Photo by Camille Photo-Graphics

JERSEYBILLY

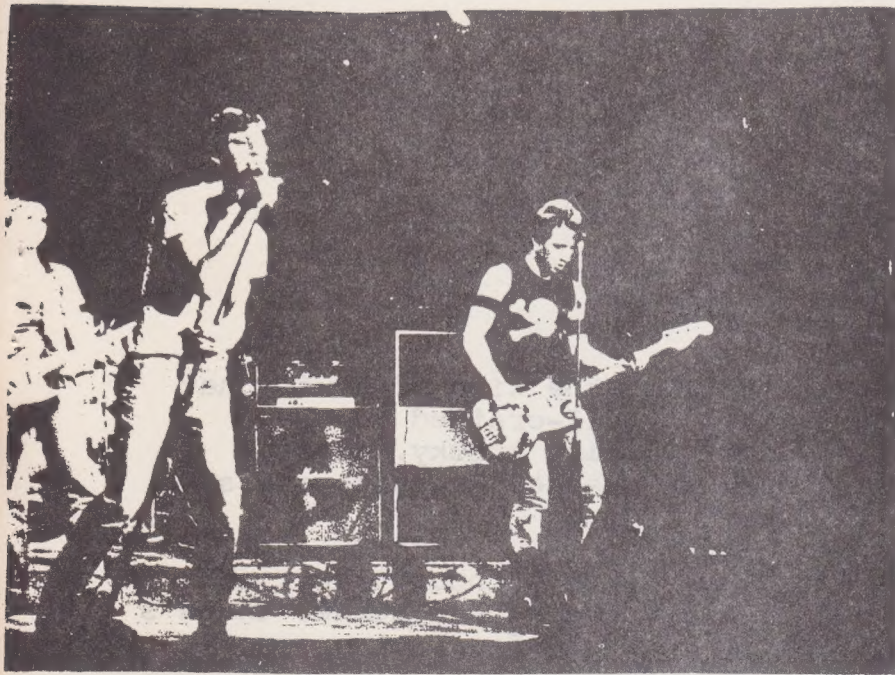
by Jim Testa

"Full Arms And An Empty Heart"/"This Or That"
 Whyos/False Doom Records
 GPO Box 1698
 New York, NY 10116

The rockabilly revival and all its attendant foolishness has always struck me as tantamount to Beatlemania or any of that other Halloween-rock flummery. Good music endures without any baggy pants shtick; or at least it should.

The Whyos, out of Wayne, NJ by way of the Dirt Club (where they developed into one of the Garden State's most potent club acts), are sometimes guilty of this Barbie Doll approach to rock and roll, but I forgive them their Western Shirts and Duane Eddy pompadours every time they kick in the jams. "Full Arms And An Empty Heart," the band's first release, happily captures the joyful exuberance of they Whyos' stage show. Produced by the band at the Barge Sound Studio, the record has a nice big sound, with crisp chirpy guitars and Mike, the lead singer, mixed nice & high. The Whyos may lack the musical virtuosity of a Dave Edmunds or the Straycats, but what they lay down is just fine nonetheless. A irresistible melody and the best ooh-ooh chorus this side of Marshall Crenshaw. Go for it!

HARDCORE!!



NJ

No Democracy, like Adrenalin O.D., hails from the quiet suburban burg of Clifton, N.J. These four baby-faced punks pack a powerful sound that's carried by the heavy-metalloid guitaring of the apple-cheeked Peter. At a recent show at CBGB's, Dave Scott of A.O.D. sat in on drums. Otherwise, vocals are by lanky Peter and a manic, muscled bass rumble comes from punk-about-town Rich. Most of No Democracy's live sets have been at A7; they could use some more seasoning in other, bigger clubs but with the sorry state of hardcore in NJ, gigs will be hard to find. See them if you can, though.

Boston

THIS IS BOSTON, NOT L.A.
Hardcore Compilation LP
Modern Method Records
268 Newbury St.
Boston, Mass. 02116

Like most Hardcore compilation lps, THIS IS BOSTON, NOT LA is heavier on quantity than quality, but there's enough of interest here to make this disc a worthwhile listen. Six soundalike cuts from the fast/loud/noisy Jerry's Kids kick things off, but far better are the eight cuts from the Freeze, wittily clever social critics whose topics range from teen alcoholism to singles bars (the loony "Idiots At Happy Hour"). The F.U.'s add 4 ok cuts, with their bizarro cover of Barry Sadler's "Ballad Of A Green Beret" the real winner. Other bands include the Groinoids, Gang Green, and Decadence. The Freeze are the obvious contenders to emerge from this collection, however.

(Editor's Note: Where's the HATES review, Lyle?)

D.C.

Pete Stahl of Falls Church, Va. reports: "Some interesting shows are being put together here. 9:30, the city's big rock club, will book Hardcore but only the big bands, not the unknown local talent that needs to grow. Recent shows: Scream at Wilson Center w/Faith, Artificial Peace, Deadline. Also a big Rock Against Racism Smoke-In at the Lincoln Memorial w/Fear, Wasted Youth, Double O, Black Market Baby. Scream will be in NY area weekend of 7/23. July 29 at 9:30 with Minor Threat, then off to Frisco with Government Issue.

DEMO MANIA

by Pattie Kleinke

DOUG WAIN & THE DEMOS

"In The Long Run"/"C'est Si Bon"/
Metro Man"/"A Good Friend Of Mine"

WainWave Records

P.O. Box 1439

Clifton, NJ 07015

If AM radio still played r&r music, this is the kind of stuff that would be coming out of it. Hopefully. A well-crafted pop song beats hell out of Kenny Rogers any day. Nothing tricky, nothing complicated, just music to cruise down the Jersey Turnpike and sing along with.

This, the band's first try at recording, is well thought out, and while it does show their roots were cut in the NJ bar scene, there's a lot of talent and promise on display in these four cuts.

The first track, "In The Long Run," reminds me of the Paul Collins Beat, with its snap, crackle, and pop. A real neat guitar riff weaves through "C'est Si Bon," the most upbeat tune here. We'll skip "Metro Man," as I found myself doing on my turntable. It's got a much harder sound, one I hope the Demos aren't taking. The last song is the ballad, "A Good Friend Of Mine," with tasteful string synth (by whom? it's uncredited on the liner notes) and change of pace lyrics about a platonic heterosexual love affair. As the lyrics, all written by Doug Wain say (more or less), "A good friend has an hour or two to listen to this e.p."

The Demos will be at the Dirt Club on August 7th.

REVIEWS

HOT FLASHES

PENCIL IN AUGUST 28-29 for this summer's RIVER CITY FESTIVAL on Hoboken's scenic waterfront...Music will again be promoted by Steve (Maxwell's) Fallon; slated to appear will be NNB (Steve Almaas has been gigging with them of late), Phosphenes (whose debut e.p. is reportedly in the can, awaiting completion of artwork, and should be out in September sometime on Fallon's as-yet-unnamed record label), Cyclones, maybe the Individuals, plus salsa, dance, & all kinds of surprises (including Memphis psychobilly band Panther Burns!))...

Johnny Dirt threw a press party to introduce the press to the Extremes, who used the occasion to trumpet release of their first single...While the record failed to thrill our Pattie K. (see review, next column), the band sounded sharp and tuneful live and we hope to get a better listen for a future article...

BACK TO SCHOOLDAYS:
For Even Worse's Jack Rabid, Short Newz' Nancy Breslow, both embarking on college careers this fall... Apologies to the Abstracts, maybe next issue, guys?... Wind At Night at Danceteria August 6, don't miss it... Lee Rosenthal loves Love Tractor, says don't miss 'em at Maxwell's August 7... Brian Aliano, formerly of Poptronix, now playing bass with Doug Wain & Demos, who will be at the Dirt August 7.



GOING TO EXTREMES

by Pattie Kleinke

"PHYSICS"/"SOS"


Extremes/Evbeat Records

RD 2, Ironia Road

Mendham, New Jersey (\$2.75)

A-Side: Asia (the group) goes to Africa. Perfect FM fodder. Quick! send this record to Richard Neer or Burkhardt-Abrams, just get it off my turntable. All right, I confess, it was I who threw out all my little cousin's AC/DC records and replaced them with my Ramones catalog.

B-Side: More of same only this time Asia returns home. More guitar-oriented on this cut. More shrieks of "no more" on my part. File under Extremely Dull.



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Hound dog

PLEASURE HOUNDS

"Miami, Anymore, Opus"/Demo Cassette

When last seen, the Pleasure Hounds were a stell-edged rock/pop band with a feisty punk-rock sound. That, and the Clash-like tone of some songs ("Seaside Heights Police," "Nuke Boy") got the 'Hounds labeled as a quasi-Hardcore band, and they appeared on several all-hardcore bills at small clubs like Mile Square City and the Silver Dollar Saloon.

Apparently dissatisfied with this state of affairs, the band took a few months off to change its lineup and revamp its repertoire. Only lead singer/songwriter Kevin Kelly and guitarist Rich Campbell of the original Pleasure Hounds remain in the group. And the band is currently circulating this demo tape, recorded in-studio with Walter Grather (formerly of the Phosphenes) on drums.

Judging from these three sounds, the Pleasure Hounds are going for a bigger sound. In fact, these 3 tunes are positively overproduced, and while they sound fine live - the band debuted its new look & sound recently at a "Tonka Wonka Monday" at Tramps - on this cassette, the Pleasure Hounds come across like a cross between U2 and Teardrop Explodes.

"Miami" retains the angry political tenor of the early Hounds' sound, but the music is a mishmash of borrowed influences: A Burundi backbeat from Bow Wow Wow, a Janet Wygal bassline intro, and a monotone vocal that recalls Grather's old band, Phosphenes.

On "(I Don't Want To Be Your Boyfriend) Anymore," the band combines a Ramonesy teen ballad lyric and an overly busy DOR mix. Kevin Kelly sings well enough that he needn't bury his voice neneath a morass of echo and dub. The Pleasure Hounds were always a lively, entertaining live band, but they need to get a firmer grip on their identity - and stop trying to sound like all their favorite records - if their own recordings are to match their in-concert appeal.

Record News

DIGGING IN THE DIRT

The Dirt Club compilation lp, the first attempt to gather a cross-section of Jersey's best original new-wave bands on vinyl, continues apace, with a release on John "Dirt Club" Schroder's Dirt Label due in August. Bands include the Colors (Blondie drummer Clem Burke's newest protege), the Numbers, the Whyos (see review of their 45 in this ish), the Shakes, the Modulators, the Smithereens, Shrapnel, the Abstracts, Zap & the Wires, the Bounce, the Groceries, and Transformer. More details as we get 'em...

Another compilation e.p., this one from Hoboken (D. Musica Productions, actually), should also be out in August, featuring the Cucumbers w/"My Boyfriend," State of Desire doing "Fascination," former Cuke Alan Houghton's new band, The Mask, doing "International Music," and Hoboken's own Gene The Singing Plumber with "I'm Losing My Marbles."

PERFORMANCE Record & Tape Distributors, PO Box 1459, New Brunswick, NJ 08903 has a great catalog and some terrific import prices; write for it.

MORE INDIVIDUALS

"I was walkin' in those technical fields"... C'mon, Glenn!

Of the four remaining songs, two come from guitarist Jon Klages, who reminds us not only that he's the grandson of Enoch Light but also the group's token Californian. Klages' style is more straightforward and (dare I say it?) mellow than Morrow's. It peaks on "Johnny's In The Mines," a smooth and satisfying rock number with a nicely hooky chorus.

Janet Wygal pipes in with two of her own compositions, including the Talking Heads-y "Talking Aloud". Give me "Monkey," one of the two best songs on the lp, with its delightfully playful vocal and pert, snappy melody.

FIELDS sounds so much better than "Aquamarine" despite the same producer (the dB's Gene Holder) that some credit has to go to Mitch Easter, at whose Winston-Salem studio the lp was recorded last Christmastime. The array of sly little touches that brighten each cut is positively Beatlesque - handclaps, fingersnaps, some guitar tape-loop tomfoolery; the chiming Byrdsy guitars that kick off "Leap Of Faith;" the percussion effects on "My Three Sons",...

The invisible hand holding all this together belongs to drummer Doug Wygal, who adjusts to each of the Individuals' individual writing and performing styles. Wygal is not a flashy technician, just a solid craftsman; but listen closely - to the backbeats and syncopated rhythms that never falter, to the way Doug smooths over his sister Janet and Glenn Morrow's penchant for unworkably tricky structures.

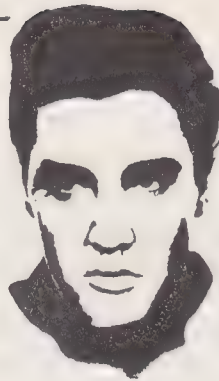
The sum of these parts makes FIELDS, along with DRUMS ALONG THE HUDSON and REPERCUSSIONS, one of the metro area's best-ever lps, and beyond that, the freshest, most vibrant American debut of the year. This is an album I find myself wanting to play again and again, despite my familiarity with the band, despite the many times I've seen them perform in recent months.

In this case, familiarity breeds content.



MAXWELL'S
1039 Washington St.
Hoboken 656-9632

Elvis



Elvis Presley buffs will want to know about Jersey-based ELVIS WORLD, a glossy super-fanzine devoted to you-know-who. Just out, and a hot item with devoted Elvismaniacs, is ELVIS WORLD's "10th Anniversary Tribute To Elvis At Madison Square Garden."

You have to see this to believe it: A 58-page softcover scrapbook of everything - and I do mean EVERYTHING written, said, spoken, or thought about Elvis' 1972 three-show stand at the Garden. There are press clippings, interviews, reviews, photos, cartoons, minutiae...

The Garden book is \$15. An introductory copy of ELVIS WORLD MAGAZINE is \$5. Both are available from Phil Gelmormine, PO Box 388, Bound Brook, NJ 08805.

WorldTM

more hot news

Hoboken's Cucumbers have a new bassist, Nels Johnson, formerly of the Delphobics, while former Cucumber Alan Houghton has formed his own combo, The Mask...The Cucumbers, featuring giggly boy-girl vocals and some cute Bongoesque material, will be at the Dirt Club August 18...As predicted here, the redoubtable Pat Clarke has indeed been importing a raft of Jersey bands for his Tonka Wonka Mondays at Tramps, the E. 15th Street nightclub in Manhattan; so far the list includes the Pleasure Hounds, Quakes At Lima, Drunk Driving; the Cucumbers (again) will be there August 2; also keep an eye out for Racer X, featuring half of the dear departed Speedies (the rhythm section actually), now making the club rounds and being managed by Mr. Clarke... "NEW JERSEY IS FOR HIPSTERS:" At least that's what this odd flyer says; apparently it's going to be a new Jersey fanzine (just what we need - more competition!). Anyway, if a copy turns up, we'll report on it here... Max Pleasure has left NJ pop/wave band U.S. Plainz and absconded to Frisco for undisclosed "legal reasons"...The band's looking for a new lead singer, "Bowie influenced and seriously dedicated," sez here...Anybody interested can write Jersey Beat & we'll pass the message on....Everynight Charley Crespo joins the list of ex-Aquarian regulars...

JERSEY BEAT PINUP 3



Bongos

JERSEY BEAT BENEFIT

Wind At Night

Pleasure Hounds

Cucumbers &

Rockin' Gyros

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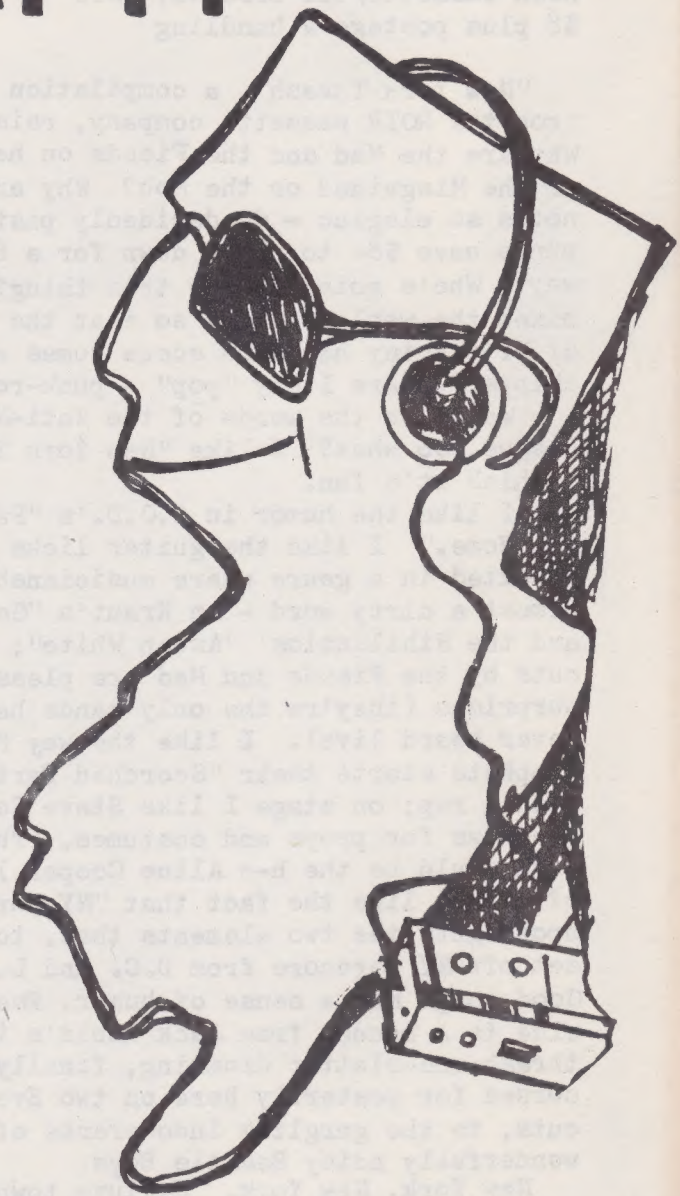
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Jersey Beat Extra Edition

AUG - SEPT 82

FREE

BAM! ARGH! POP?

New York Thrash/Various Artists
ROIR Cassette/611 Broadway, NYC
\$8 plus postage & handling

"New York Thrash", a compilation of NY and NJ hardcore from the ROIR cassette company, raises a lot of questions: Why are the Mad and the Fiends on here, but not Reagan Youth or the Misguided or the Mob? Why are Timmy Sommer's liner notes so elegiac - so decidedly past-tense? And how many punks have \$8+ to plunk down for a 60-minute cassette anyway? Who's going to buy this thing? And finally, who mixed the whole shebang so that the banshee buzzsaw racket of NY's noisy hardcore scene comes across as chirpy, chipper - dare I say "pop" - punk-rock?

Well, in the words of the Anti-Nowhere League, So what? I like "New York Thrash." I think it's fun.

I like the humor in A.O.D.'s "Paul's Not Home." I like the guitar licks - unexpected in a genre where musicianship is almost a dirty word - on Kraut's "Getaway" and the Nihilistics' "Asian White"; the cuts by the Fiends and Mad are pleasant surprises (they're the only bands here I've never heard live). I like the way False Prophets starts their "Scorched Earth" off with a rap; on stage I like Steve Ielpi's fondness for props and costumes. (These guys could be the h-c Alice Cooper.) Most of all, I like the fact that "NY Thrash" spotlights the two elements that, to me, set off NY hardcore from D.C. and L.A.'s: Good songs and a sense of humor. Everything else is a bonus, from Jack Rabid's infamous thrash-and-clatter drumming, finally recorded for posterity here on two Even Worse cuts, to the gargling incoherence of the wonderfully noisy Beastie Boys.

New York, New York. Helluva town.



The Beat

OOPS! The Whyos record on Fake Doom, not False Doom, Records; and their lead singer is Timmy, not Mike, and you should get their new 45 anyway...Another boo-boo to some great sports, the Young Turks from New Brunswick, who reprinted J/B's review of their single "I'm Unstoppable" even tho we incorrectly identified them as the same 'Turks who did the Rod Stewart tribute show...Expect these guys on the club scene in the fall after regular Monday gigs at New Brunswick's Court Tavern all summer...Fan Clubs: Abstracts have one at PO Box 62, Nutley, NJ and so do the Heartbeats (531 Atlas Rd. Landing NJ); both bands had hot summers in the clubs... Essex County's Catholic Girls had to travel all the way to Hollywood to get reviewed in Variety - Verdict: Boffo!...Pete DiBella's cute & tuneful Tomkats now called AM-FM, with a very strong demo tape out; watch for 'em... Mini-Review: The Tapes' "Love & Lust" on Panic Records - The Jam goes to Jersey. Can the phony Brit accent and accentuate the catchy Mersey melodies; B-side "Floating On A Teardrop," more '60's-inflected n-w pop.

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Jim Testa - Editor & Publisher